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ABSTRACT

Nine art projects are described in this edition of the Title III Quarterly. Projects described include the Colorado Caravan, which brings live theater to elementary and secondary students and student participation to workshops in theater arts; a Skills Shop in the arts for teachers; Implementing Elementary Music Improvement (IEMI), a Tennessee project, making music education an essential part of the cirriculum; Value Development Through Creative Activities, which gives concentrated exposure in music, drama, and art to fifth and sixth graders; A Cultural Leap in Music, which revitalizes music education for K-6 graders through musical activities; New Focus; Arts and Corrections, which offers the arts as an alternative to encarcerated youth; The Studio Center in Washington State, which provides a creative arts day each week for gifted students; MOPPET, Media-Oriented Program Promoting Exploration in Teaching, providing lessons in the arts with emphasis on humaneness to elementary students; and Photography in Aesthetic-General Education, where the practical art of photography is given a fine arts slant for elementary students. A complete listing of Title III arts projects is found at the end of the issue. (JH)

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Each issue of *The Title III Quarterly* focuses on projects funded under Title III of the Elementary and Secondary Education Act. In keeping with Title III's main directive–to fund innovative projects–the National Advisory Council on Supplementary Centers and Services investigates in the Quarterlies how well the projects are meeting the challenge of finding innovative solutions to their educational problems. Costs of this publication were satisfied under ESEA Title III. Views expressed herein do not necessarily reflect the policy of the U.S. Office of Education. Additional information concerning specific projects may be requested from the project directors.

THE ARTS

ESEA Title III Projects in the Nation's Schools

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Foreword

Martha H. Ayers
Member, National Advisory Council

In this edition of *The Title III Quarterly*, we touch upon one of the most neglected areas of school life—the arts. Strangely enough, it is perhaps one area where the "learning" involved carries over throughout all of adult life. This fact may become increasingly important in the decades ahead, given the current interest in the arts and the trend toward shorter working hours, less days per week and earlier retirements.

We need look only at attendance figures for adult education classes and the range of offerings to get some idea of the continuing need of adults to pick up enough information and skill to start or expand on their multiple individual interests. The arts are never confined by age or talent—from the three year old who makes a flower out of play dough to the 15-year-old who carries and plays a tuba while marching in the high school band, to the 65-year-old who fulfills a lifelong desire to pick up a paintbrush, a la Grandma Moses.

The question I raise is why we should not try to capitalize more on the arts while students are in school? Certainly, many of the ideas which have come to fruition in Title III projects in the arts are not innovations in themselves. In some cases, however, they represent the first chance for a district to offer students something that may even faintly resemble a "frill." Yet such frills are sometimes the regenerating force for a student's interest in school and in learning the three R's.

The nine projects described in this Quarterly are an attempt to illustrate some of the diverse ways art is being approached. At the same time, they show variety in what they are attempting to do and the persons being served.

The Colorado Caravan, for example, while bringing live theatre to elementary and secondary students also requires the participation of students in workshop sessions following performances ranging from Shakespearean adaptations to Japanese folk tales. In another project in Yakima, Wash., students do the traveling—to a renovated school, the location of the Studio Study Center. The students are those identified as highly gifted and creative, and the Center's offerings in the seven arts are geared toward their interests.

A Minnesota project uses the arts as a means of inducing interest in art by incarcerated youth in three centers. As a unique effort in giving something extra to students shut away from the world, the project can expect to receive widespread interest from persons concerned with ways and means of reaching youngsters frequently labeled as "delinquents" or "misfits."

Art is extended beyond its therapeutic and interest-building aspects in several projects. In one, for example, teachers participate in inservice activities offered in an away-from-school Skills Shop. Here, they cut and paste and refresh their art skills at the same time as they are converting their ideas into curriculum materials. Another project has capitalized on student interest in photography, tying it to the fine arts by an aesthetic approach.

Music—an almost forgotten art in many of the nation's elementary schools—is the concern of two projects reported in the Quarterly. IEMI, a project operating in Middle Tennessee districts, involves students, teachers, administrators and community in an effort to make music as much a part of the curriculum as reading and math.

As a classroom teacher, I enthusiastically endorse the arts as a necessary part of the school curriculum. It is time now for us to use what we learn in these and other Title III projects to enrich the lives of students and to make education meaningful through whatever works to accomplish that purpose, including the arts. The diversity of art offers us many possibilities; the Title III projects demonstrate some avenues of approach.

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ESEA Title III Projects in the Arts

May I regain survival through the oncoming
years bitter coldness of winter and
scorching thirst of summer.

May my roots find the strength to grow
gaining depth to support me
when the hard winds blow.

May the old-ones casting their
shadows separate giving the
sun room enough to shine and
me room enough to grow.

May the treasure of life be mine to pass
on thru generation to generation.

–Stephanie Irwin
The Studio Study Center
Yakima Public Schools
Yakima, Wash.

Live Theater, Via the Colorado Caravan

Pretend you're a seed in the ground. Just feel that dirt all around you and the warm rain coming down. And now you're a flower, reaching for the sun.

These words evoke small children to roll into compact balls on the floor, mimicking the lead of their teacher/actor. The intent is not to make actors of an entire class but to encourage the students to stretch their imaginations to the limits.

The exercise is one of many activities woven into a performance by the Colorado Caravan, a traveling troupe that has been bringing live theatre to students throughout Colorado for the past year and a half. The troupe of six actors goes beyond the realm of entertainment by using all the "magic" at their command to involve the students in the workshops that follow each performance.

The idea was an extension of a well grounded and successful record of 15 years of performances by the Colorado Shakespeare Festival and more than 50 years' experience of the University Theatre.

Title III provided the Caravan with the money to try out the concept of interesting students in the theatre and of mixing education and creative dramatics for all age levels. The program is now presented in conjunction with the Northern Colorado Board of Cooperative Services.

Unique Renditions
For Elementary and Secondary Students

The Caravan orginally intended to perform only for secondary students and to do what they knew best, i.e., Shakespearean plays. As word of the project spread, however, elementary schools started to pour requests into the group's headquarters at the University of Colorado for performances suited to their younger audiences.

The first play put together by the Caravan for the elementary grades, "The Magic Lantern," was adapted from a simple Japanese folk tale by one of the actors, Charles Wilcox, and his wife, Lola. It has since been followed by "One Inch Fellow," another adaptation of a Japanese folk tale, and "Song of Taliesin," a takeoff on a sixth-century Welsh legend.

Meanwhile, the Caravan was putting together unique renditions of Shakespeare's plays and scheduling performances at secondary schools. In one, "The Battle of the Sexes," the company drew on five plays to re-create Shakespeare's understanding of the tangled emotional problems of men and women. Comedy is represented in the sequence by a montage of scenes from "The Merry Wives of Windsor" and "A Midsummer Night's Dream"; farce by "The Taming of the Shrew"; political drama by "Julius Caesar"; and tragedy by "Othello."

In another sequence, titled "The Ruler and the Ruled," the troupe interprets how Shakespeare viewed five kings of England and their followers. The scenes are loaded with dramatic excitement, murder and betrayal. A fight between two actors using replicas of ancient weapons brings screams from the audience, says actor Ron Woods. "And there's always a gasp of horror when I get stabbed. That's without real blood, too, but the kids really have active imaginations," he adds.

The Workshops:
Where Students Let Loose

After the emotional build-up invoked by the performance, most students enthusiastically participate in the workshops. The actors use this time to explain what happened in the play and to show both students and classroom teachers the value of creative dramatics.

Following the performance of "The Magic Lantern," for instance, a third-grade class broke into giggles when Charles Wilcox put his head down on the desk in imitation of the children's rest period. With their attention guaranteed, another actress proceeded to explain the three types of Oriental drama and the peculiarities of Noh, Kabuki and Peking Opera.

Elsewhere in the scattered classrooms, Stephen Finestein explained Zen Buddhism and Judith Marx participated in a puppet-making project under way in one class. As one actor explained the meaning of characterization by getting first graders to walk about in the slow shuffle of old age, others explained to students how they too could "do a play" without all the scenery and props sometimes associated with legitimate theatre.

The workshops have been organized for the slower learning child, the bright child and those who generally show no interest in reading, writing or other forms of communication.

Information for this article was supplied by Albert H. Nadeau, director of the project. Photos by Jerry Stowall.

'More Than Entertainment'

The emphasis on creative dramatics is resulting in some unexpected bonuses for teachers and students. Patricia Burnett, elementary counselor for the Burlington School in St. Vrain Valley School District, told project personnel that she views the Caravan's offerings as more than entertainment. She reported that she was able to identify one boy who did not react to the show with "any strong self-concept." Upon further investigation, Mrs. Burnett said she was able to pinpoint the youngster's problem and to work with him before any teacher brought him to her attention.

One character in "Taliesin," the Jester by name, has particular appeal for the youngsters, Mrs. Burnett reported. She said the children identify with him because he never does anything right throughout the show. By the end, he's on an upward track, which encourages those children who think they cannot make headway, the counselor added.

The students also learn a lot about acting and actors, even though some of their images probably get wiped out in the process. "The kids learn that actors are just people, that they eat breakfast, sweat, stutter, suffer and aren't celluloid people," says Wilcox. "We become real figures, not just unshakable television heroes."

The actors consider the performances a learning experience, as well as fun. Part of the challenge of doing the plays and the workshops, they report, is the need to constantly change what they do based on the students' reactions.

The spinoff value of the Caravan offerings extends to teachers. One wrote to the project staff after a performance: "The whole afternoon was very good for me. I get into tight times when grammar and letter forms and other rules preoccupy me. I needed your reminder to get back to freer writing, skits and talking."

Impact

The Colorado Caravan gave more than 200 performances for elementary schools and 80 for junior and senior high schools during its first year and a half on the road. Many of the engagements are within a short drive of the troupe's home base in Boulder, but the Caravan has toured for two weeks at a time in the more remote areas of the state.

Not all school officials are positive about the educational value of the presentations. Some view such offerings as pure entertainment and "feel they can't afford us," according to Lola Wilcox. "Nevertheless, we're beginning to make a breakthrough. More and more schools are paying for us as a supplement to the educational curriculum."

The Northglenn school system has been one of the Caravan's most avid supporters. Following performances in nearly all of the system's elementary schools, the language arts specialist, Gwen Hellebust, and her associates scheduled a return engagement for a prolonged appearance in the junior and senior high schools. The system put extra effort into making sure the students and teachers were prepared for the Caravan's visits. They were encouraged to discuss pantomine and oral reading and to offer their suggestions for ideas to be touched upon in the workshops.

Makeup is simple and must often be applied in any available corner.

The versatility of the actors counts as a key point under this kind of arrangement. "I was amazed at how adept all the Caravan actors were at incorporating suggestions into what seem like impromptu workshops. They are really interested in making this a true educational experience," reported Dr. Hellebust.

The versatility is also apparent in additions to the company's repertoire. A new Shakespearean grouping, "Rogues and Villains," investigates the theme of manipulation, and "American Chronicle, 1492-1976," presents the students with a personalized view of American history.

In the latter program, each of the six actors portrays a number of roles ranging from Amerigo Vespucci and the Chief of the Tribe of White Apple to Governor Winthrop of the Massachusetts Bay Colony and Anne Hutchinson. One actor drew the unusual assignment of personifying both the Stamp Act and Yankee Doodle.

What's the Future of Colorado Caravan?

With the Caravan scheduled for performance through the end of the 1973-74 school year, the future looks promising. Albert Nadeau, the director of the group, expresses the hope that the Caravan will be on its own by the fall of 1976. "If it cannot be sustained without a Title III subsidy, at least the University of Colorado will have finally accepted a commitment to the state and will have gained the experience to mount touring shows of one kind or another for educational and popular audiences." The project can gauge its success by the standing-room-only audiences and the public reaction. But far more important, in the troupe's view, is the generation of youngsters who will grow up "filled with the excitement of legitimate theatre and anxious to see more."

Workshops have no lack of eager questioners.

Pantomime is an integral part of "after-the-show" workshops.

Children react enthusiastically to the plays.

Students turn to "see" imaginary incidents.

The Skills Shop: Unfettering Teachers' Creativity

When a school system starts to go "modern," it usually finds that new structures, approaches and materials may leave teachers cold and fleeing—unless their needs for additional training also receive attention.

With such considerations in mind, the Williamsport (Pa.) Area School District applied for a Title III grant to subsidize a learning and exchange center for the more than 600 public and nonpublic teachers in 21 elementary and secondary schools. The "Ideas, Process and Skills Shop," shortened by the teachers to "Skills Shop," actually resulted in answer to what the teachers saw as pressing in-service needs resulting partially from the district's increased emphasis on open education, individualization and new curricular materials.

Subdued Activity Away from the Din

The Skills Shop is located in a former carriage house attached to the Lycoming Historical Museum. It's open every Thursday from 3:30 to 8:30 p.m. The hustle of teachers intent on their workshop activities in the garret of the carriage house contradicts its outward Victorian appearance. The choice of a location away from the school was deliberate. The project maintains that teachers need a quiet place where they can retreat after school—away from bus schedules, student events, the mopping up of cafeteria tables or preparations for the PTA Baked Bean Supper.

More than two-thirds of the teachers have already participated in skill shop activities and workshops, including reading techniques, music improvisation, art media, instructional paraphernalia, graphic presentation, teaching strategy, calligraphic procedures, photographic techniques, among others. The center also serves as a place for teachers to exchange tricks of the trade or to subject their ideas to what the project calls a "design-media process."

Applying Art to Ideas

The "design-media process" allows teachers to convert their good ideas into workable classroom techniques or

instructional materials through graphic presentation. Although teachers are free to pursue their own notions, the process is anything but whimsical. For instance, some of the more tangible results of the Skills Shop activities include new curricular materials in the form of games and puzzles to be used in reading instruction, felt posters featuring musical staffs for music classes, and other "how to" posters and charts. Top consideration is given to curricular items needed by the district to support its educational objectives.

Each product starts as a teacher's idea. Some are improvements on commercial materials that are too general to meet the specific needs of the area's students; others are improvisations worked out by teachers who previously had lacked the materials and equipment needed for experimenting. Peer support counts; so does consultant help. Both are available in the center.

Although materials are ample, the center is not meant to be a supply depot. However, it does have on hand most of the basic items required for workshop activities in photography, crafting, construction, music-making, poster-making, laminating and book binding. Local manufacturers and retail firms have done their share in supplying odd pieces of wood, wallpaper books, fabric samples, cardboard cutting, wire, foam mattress filling and other "leftovers."

After the teacher develops a product in the workshop, it's tried out by children during the summer or in special sessions. The reactions and suggestions of the students carry considerable weight in whether or not the product is accepted as is or must be revised or scrapped.

The End Products: More Than Art

Many of the materials and "packages" developed by teachers in the workshops rival and surpass commercial products, according to June Baskin, the architect of the Skills Shop and the district's art supervisor. In addition, she notes that many commercial products are too expensive for quantity purchase by the district, therefore the teachers' creations are a welcome addition to the schools' resources.

Seen in this light, the workshop-made materials fulfill two needs at once. They not only are more suitable to Williamsport's curriculum and students, but they can be produced on a large-scale basis in the center, resulting in considerably less outlay of funds.

The Skills Shop produced blown-up photographs illustrating hand movements for use in instrumental music classes. Another series of photographs was produced to build the self-concepts of children in special education classes. Dr. Baskin says the idea behind this project was that children would respond more readily when they themselves were pictured in posters urging them to maintain good health habits. Another interesting example of what can be done by teachers set loose with their own ideas and lots of material and consultant help is a set of posters designed to teach children in learning centers how to operate audio-visual materials.

Unfettering Creativity

It's hard to determine the impact on the district's schoolchildren of the Skills Shop activities that deal with art in the broad sense of the word, i.e., "a specific skill in adept performance . . . that cannot be learned solely by study." In this sense, students *may* indirectly benefit from the stimulation provided to the teacher as she learns to use or adapt curricular materials, to deal with open space, to play the guitar, or to develop and print her own photographs. Admittedly, not all skills correlate with classroom instruction.

Dr. Baskin sees both direct and indirect results of the Skills Shop activities. Skills are being taught without sacrificing the child's joy in reading, art, math and music, she says, adding, "it is quite evident that teachers no longer hesitate to review or restructure commercial materials." Those teachers who are sold on the Skills Shop are convinced that good teaching depends on more than a knowledge of technique because uniqueness in problem-solving, in skill development, in creative expression and analytical and appreciative expression are in evidence, she says.

The Skills Shop's main objective, then, can be simply stated: it tries to unfetter creativity.

Information for this article was supplied by Joseph R. Karpinski, Coordinator of External Funds for the Williamsport Area School District.

IEMI

A quarter of a million dollars has been expended in a single minded effort by a Title III project to bring about change in 10 school districts in Middle Tennessee. The ambitious project, going under the title "Implementing Elementary Music Improvement" (IEMI), has utilized many methods and means to convince policy makers, district administrators, local communities and classroom teachers that music should be considered as much a part of the elementary school curriculum as reading and math.

IEMI operates from a demonstration center in Columbia, Tenn., and from project offices on the campus of Middle Tennessee State U., Murfreesboro. Under the leadership of T. Earl Hinton and Michael M. Salzman, the project has sought to bring about changes in the structure of music instruction at the elementary grades through two means: a model demonstration center and extensive inservice work with the participants.

The Demonstration Center: Showing the Way

At McDowell School, the home of the Demonstration Center, students in grades K-6 are exposed to a comprehensive music curriculum centered around a conceptual learning approach which interweaves philosophies and techniques attributable to Carl Orff and Zoltan Kodaly. From this base, the project staff believes that students will be able to continue musical learning with confidence.

For the student, IEMI offers a program of learning activities that range from singing, speech and other vocal or instrumental sounds to dance or interpretive movement to accompany the sounds. Students are also instructed in how to listen, how to write for and play mallet and percussion instruments and how to interpret (read) music symbols. Beginning in grade three, the children play soprano recorder. As they mature physically, they are introduced to the alto and tenor voices of the recorder family and begin to play in ensemble. As staff have been available, third graders have been given introductory instruction on the violin.

Two full-time teachers use two similarly equipped classrooms and maintain continuous contact with specific groups of children, following them as they progress through the curriculum rather than switching to a different group of children at the end of the school year. The teachers also spend part of their time with the school's kindergartners and students in the class for the educable mentally retarded. Depending on the students' grade level, formal music instruction is offered in either three or four meetings per week for a minimum of 100 minutes of instruction for the lower grades and 120 minutes for the older students.

Students' progress is measured by project-developed examinations and by the Music Achievement Test (MAT), a standardized series of examinations. The project uses MAT to measure the extent to which pupils have profited from musical instruction as well as the quality of instruction.

Based on the results of testing, the project has been able to draw some conclusions about the effectiveness of the techniques in use. Although most of the means for the students in grades 4-6 lag behind national means, the tested students increased their mean scores more than the expected increases of the national norms. The scores also favor an early start in musical instruction for school-age youngsters, based on the findings that children in lower grades make greater gains within the grade year than do those in higher grades and that children who receive their first music instruction in grade 6 achieve less growth than those who start in grades 4 and 5.

According to Hinton and Salzman, the project will administer MAT three more times before the project ter-

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Information for this article supplied by T. Earl Hinton and Michael M. Salzman, co-directors of the project. Photos by Lon Nuell.

minates in August 1974. The scores of students in the Demonstration Center will be compared with students in the same grade levels in another school system within the project region having very little organized music instruction, and in a school system outside the region having no organized music instruction. Persons interested in the findings of the project will be able to request a copy of the complete analysis of the MAT data from the project offices (P.O. Box 435, Middle Tennessee State University, Murfreesboro, Tenn. 37130).

Parents are kept informed of their children's progress through a form which was developed by the project. Twice a year, the music instructors assess and report on all musical activities in which the children participate, including their attitude and behavior.

The classroom teachers at McDowell School are no longer required to participate along with students in the Demonstration Center's music sessions. This is a change from the initial year of operation when the school principal did require their attendance. Many continue to go on a regular basis, however, to indicate to their students that they view music as an important part of school activities. Although IEMI stresses the importance of having a specialist for music instruction, if at all possible, it recognizes the importance of maintaining the support of classroom teachers. The instructors in the Center encourage the teachers to identify activities and to give their ideas for correlating music with what's happening in the classrooms.

'Fish Tank' Operation: Most Effective Orientation

The Demonstration Center, by virtue of its purpose, set aside three days each week during the first two project years to allow teachers and administrators to observe its operation. The "fish tank" aspect of such an operation did not seem to bother the children, according to the directors, and actually was the best means of orienting teachers and administrators to the project.

Each school system was assigned specific dates for visitation, and the project left it to the system's discretion as to which staff members would spend a full day at the Center observing the model program.

IEMI encouraged the districts to take full advantage of the visitation offer by providing information booklets to the guests before their arrival and by reimbursing the district for the cost of substitute teachers. More than 700 persons participated in this activity during 1971-72, and 140 other "first-time" visitors spent a day at the Center in 1972-73.

Inservice Education: All Encompassing

The project utilized many activities to influence all levels of school and community persons through its inservice education practices. Many of the activities smack heavily of basic orientation to different aspects of music instruction and music enjoyment. In what could be viewed as an almost

unbelievable feat of accomplishment, IEMI has managed to make contact with all K-6 classroom teachers, music specialists, administrative personnel and, directly or indirectly, all students in the participating school system.

Much of the involvement has been in the way of in-service training, demonstrations, orientation, workshops, special programs and meetings. The project staff also has conducted many demonstrations before teacher groups and parent meetings.

In addition to the two teachers who are based at the Center, a third teacher was hired in 1972-73 to spend a year traveling throughout the project area, demonstrating instructional approaches, materials and equipment. The co-directors report that the traveling teacher managed to visit 72 of the 87 schools in the region. The only schools not visited were those having an enrollment of less than 100.

The purpose of the demonstrations was to show what could be done in a school with an organized program of instruction. To avoid the appearance of a "put on," the visiting music instructor "borrowed" a class of third or fourth graders from the host school and worked with them privately for 45 minutes prior to the demonstration. Following a short recess, all classes were assembled for a 30-minute program. The students and teachers in the audience were involved in the demonstration. The classroom teachers were asked to fill out a short evaluation form at the end of the program.

Teacher training workshops are an ongoing summer activity conducted by the project teachers, with supplemental instruction provided by visiting clinicians. Three 10-day workshops are held by each of the project's instructors during June and July. The locations of the workshops are chosen for the convenience of the participants, who number approximately 20 per session. The workshops are offered for three levels of musical knowledge: beginning, intermediate and advanced. Additional incentives for participation are the granting of two credits at the undergraduate level at Middle Tennessee State University and a per diem rate.

The amount of interest in the workshops has been very high. In the first year they were offered, 160 persons participated. The following year, 1972-73, more than 175 applications were received for the 120 workshop positions available. The project foresees no trouble in filling the 120 openings for the summer 1974 workshop.

Enrichment Activities Provided by IEMI

The project extended itself to the community by offering all the area's residents, particularly the children, a chance to see and hear outstanding music. As a side benefit, IEMI saw the activities as a way to gain greater visibility and to stimulate music programs in the schools. Two special programs were week-long tours by Ella Jenkins, a folk singer who specializes in participation assemblies with children, and by the Chicago Children's Choir, a 42-member group of boys and girls aged 10-18.

More than 14,000 children were bused to available facilities in the project area to the twice-daily performances by Miss Jenkins. As part of the preparation for the folk-singer's appearance, the project distributed recordings by the singing artist among the school districts. She concluded her tour by holding a workshop for more than 250 teachers.

Like Miss Jenkins' tour, the Chicago Children's Choir was enthusiastically received by more than 13,500 children during its week-long tour. Communities went out of their way to make the choir members welcome, providing places for them to stay in local homes. In addition to the twice-daily tours by the choir, three evening programs were open to the general public and a teachers' workshop was built around the choir's presentations.

What Price Success?

The workshops offered during 1972 gave rise to the formation of local committees in each participating school system intent on the establishment of music as an ongoing part of the curriculum. Administrative personnel from the districts were invited to participate in three inservice seminars conducted by the project during 1972-73. The earlier work of the local committees were used as a take-off point by the project staff in trying to convince the 67 principals/attendees that they should endorse a "Statement of Elementary Music Education Provisions" which called for

- The development of a curriculum guide
- A specialist approach to instruction
- A maximum load of 400 pupils per week
- A minimum of 75 minutes weekly devoted to music instruction
- Provision for a music room, materials and equipment in each school.

Following the seminars, 58 of the 67 principals responding endorsed the statement. The next step in getting music adopted in the schools came in March 1974 when IEMI sponsored what it called a two-day Implementation Conference. Each participating school system was represented by a delegation of 10 persons (teacher, parent, school board member, etc.). The intent of the conference, through speeches, meetings, seminars and demonstrations with children, was to persuade the participating districts that "Music in Your Schools" is an idea whose time has come.

Although the final results of the conference, and indeed of the three years of work by the project are impossible to gauge, the directors cite a few encouraging signs. They note, for example, that the State Commissioner of Education sent two assistant commissioners to the March 1974 conference when he couldn't make it himself. More concretely, several of the school districts in the project area have employed full-time music instructors and there is growing recognition that musical perception and ability need to be nurtured in the early years. The success and value of IEMI will be measured in the years ahead by the extent of change made by the participating systems.

Value Development Through Creative Activity

Can art move beyond the realm of "fun" or "entertainment" and, in fact, serve as a positive influence on students at a time when they are forming their own values and developing opinions about the value of schooling?

That has been the case in a Title III project called appropriately enough "Value Development Through Creative Activities." The project operates at the Naurice F. Woods Elementary School in Mooresville, N.C.

Woods School, as it's called locally, is the home of the Creative Arts Center, where fifth and sixth graders have received concentrated exposure to music, drama and art over the past three years—a decided change from the traditional approach of the system where the arts were a "sometimes" thing at best.

The first year of the project was difficult, according to Project Director Robert O. Klepfer. Transporting students and trying to provide for an "overwhelmingly large" number of students were the major sources of trouble. The project curtailed its operation in the second year to include only the approximately 450 fifth and sixth graders, all of whom are housed in Woods School. Since then the project has been making considerable progress.

Each fifth and sixth grader leaves his classroom and attends the Center for one hour daily for a two-week session, four times a year. The fifth graders are divided into three groups and they spend one of the sessions on art, one on music, and another on drama. In the fourth session, the entire class meets with the three instructors, and the interrelationships of the arts are taught through concentration on the basic elements of line, color and texture.

The sixth graders are allowed more flexibility and are encouraged to delve as deeply as they wish into two of the three arts, which they select themselves. Through this system, each sixth grader is given a maximum amount of individualized instruction.

Fifth graders may participate in a recorder ensemble which meets twice weekly. A chorus is selected from among sixth-grade students and another group is selected to participate in a drama-dance class. The three staff members at the Center set aside an hour each day to provide assistance to students or to classroom teachers in enhancing the regular curriculum.

Music: From Haydn to Gershwin to Students' 'Own Thing'

Fifth graders are exposed to all types of music and many composers, as well as sounds that are not traditionally classified as music. In an effort to teach them the elements and the possibilities of composition, they listen to Bach, Ravel, Haydn and Gershwin, for example, and are exposed to the "music" of computers, steel drum bands and the synthesizer. They learn how to combine sounds and become more aware of all sounds, including the variations of loud and soft, high and low, and fast and slow music.

In moving from awareness to composition, students are turned loose to do whatever pleases them. Project Director Klepfer, who is also the music teacher, works with students as they learn to direct a piece, select the instruments, do the arrangement and, finally, to combine all in a unique composition. Students learn the science of sound as they work with percussion instruments of all types, piano, marimba, orchestra bells, the synthesizer and the string family, including the guitar, dulcimer and autoharp.

The sixth graders who elect to take music as one of two areas of concentration during the 4 two-week sessions that they attend the Center learn to use a stereo tape recorder and a synthesizer. They experiment with different tape speeds to produce a limitless array of sounds, recording on one channel, combining sounds on two channels, and "layering" or recording sound on sound. Their "compositions" are sometimes used to accompany motion, dance, pantomine or as background for stories, poems or plays.

Drama: For and by Students

Fifth graders are introduced to the theatre through a "mini history of the theatre," which begins with story-telling by the students. They decide on the "most dramatic story" and act it out. They experience the role of a playwright by drawing on their own experiences or imagination in creating plays, which can range from four lines to four pages and involve up to 10 characters.

The students learn to give and to take directions through their participation in every part of a play, both the ones they direct and the ones they participate in. This scheme allows each student to be leader and follower and to learn about the importance of voice, make-up, costumes and props, movement, lighting and the development of an actor in a play.

Sixth graders follow a much less structured program and there are no set day-by-day goals for them. Each group of students decides what it will do and divides the duties of the performance according to the talents and interests of the individual members. Technically oriented students, for instance, work with lighting, taping, creating sound effects and staging. Others may write and produce whatever they choose, e.g., a radio script or a play. Students present their production before the rest of the school, in some cases, which builds their self-confidence, according to Martha West, the drama and creative writing teacher.

Art: Combining Fun and Ideas

As perceived by the project, art is "a gratifying expression of one's ideas as well as a fun activity." Students are told there's no "right" or "wrong" expression of art. Moving from that basic statement, art instructor Kim Page stresses the elements, materials and methods used by artists to give students the basic knowledge they need to understand and appreciate different approaches and methods.

Students learn about line and pattern by creating their own designs in a variety of media, including pencil, pen and ink, pastels, tempera, water color, crayons, craypas and oil pastels. Next, moving to a concentration on shapes, students are taught how to draw three-dimensional objects. Color is introduced by making students aware of its impact on their daily life and by giving them a chance to experiment with color.

For fifth graders, then, art is seen as a way to enable them to observe the world more closely, to help eliminate their fears of failure in favor of an atmosphere of trial and error and to help them realize "that creative thought is the forerunner of a really creative activity."

Sixth graders are encouraged to "think big" about their art projects and to carefully plan their undertakings from beginning to end. Given the range of projects the Center is equipped to handle, students may choose rug hooking, macrame, ceramics or sculpture, among others. They are encouraged to use the Center during their free time if they cannot complete their projects during regular classtime. Some students got so enthused about art that they returned to school for three hours a day during two summer sessions.

What Is the Project Accomplishing?

The project is cautious in describing its accomplishments, mainly due to the subjective nature of measuring or evaluating achievement in art. "It is possible we simply have

What Students Think About the Center

Here are a few comments made by students about their work at the Creative Arts Center:

"I feel like I'm a new and better person."

"I learned how to work hard and really have fun too."

"I learned how to do things I didn't think I could do."

"I feel I learned to work better with myself and to learn to work harder by myself."

"I thought it was a way to tell other people your ideas."

"One of the most important things was how to spend my time."

"I have learned you got to be patient to get something done."

"When something doesn't work the first time, *don't* give up—try, try again."

not found the proper tests or inventories, but most will agree that testing one's feelings and depth of appreciation is somewhat more difficult than testing his ability to work problems in math," says Klepfer.

The staff view the students' reactions and comments as a more significant measure of attitude toward school or self-concept than tests purporting to do the same.

One 14-year-old girl, for instance, was described by teachers as a loner who sat passively in class, idling away the time until she could, in her own words, "quit school and go to work in the mill." After getting involved in several of the dramatic productions offered by the Arts Center, she conceded to teachers at the end of the year that she had found some reason for wanting to complete her formal schooling.

Staff members offer other examples of students who have been helped by the project. One, a 13-year-old "tough guy" from a predominantly black, lower-income neighborhood, found he could gain as much respect and attention from his peers by entertaining them as an actor as by beating them. By the end of the year, the teachers noted a distinct improvement in his social behavior because of the success he had finally achieved in a school setting. As the project director puts it, "John ceased to feel the need to do such things as break out the windows in the school."

Another boy who had gone through five years of school labeled "non-learner" and "special education" student emerged as one of the outstanding artists in his sixth-grade class. His teachers feel he finally may have found his niche. The success is telling. With the completion of a 15-inch sculpture of a human head—a prize-winner in local competition and an exhibit at a statewide meeting of superintendents—the boy has become a regular visitor to the Center. In addition to continuing his work on his own, he has taken on an additional independent assignment. He has become the reading tutor for another junior high school student,

who has an IQ of approximately 50. The supervising teacher said she "had never seen such patience and understanding as he gives his student."

Teachers and parents give the Center high ratings. Teachers are impressed by the noticeable low rate of absenteeism during the time the students attend the Center. As a result of an evaluation questionnaire distributed to all fifth and sixth grade teachers at the end of the 1972-73 school year, the project can state that it has the support of the classroom teachers. They are convinced students have benefitted significantly from their participation in the Center, according to the evaluation results.

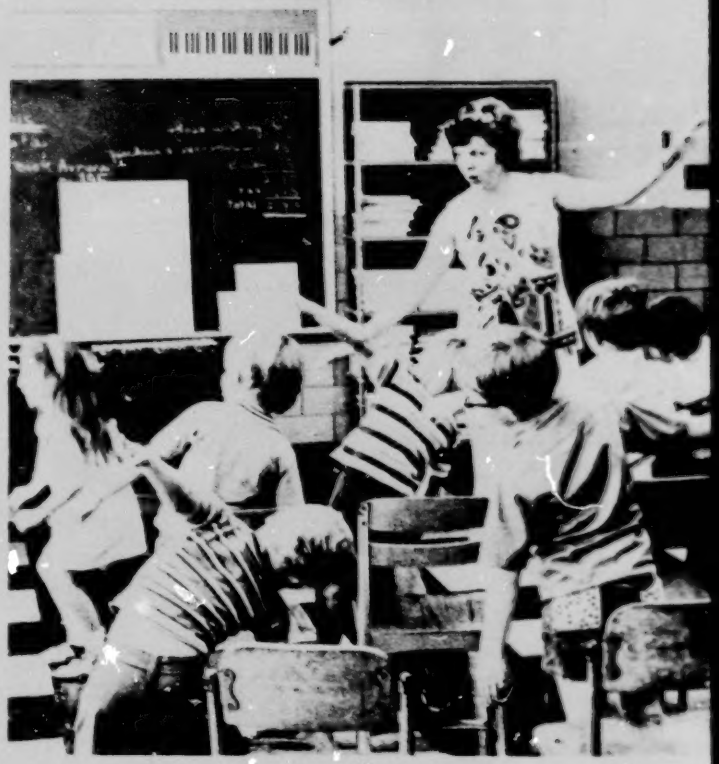
A similar questionnaire sent to the parents of students who have attended the Center reinforce the teachers' evaluation. Ninety-one percent of the parents called the program "outstanding," and 89.7 percent recommended that it be made a permanent part of the curriculum.

Ripple Effect in Community

The parents and other community members are feeling the ripple effect that the project has created. A Community Chorus has been organized by the project director and a newly formed Community Theatre is making use of the Art Center for rehearsals and performances. As the project reaches the end of its third year of funding, the three instructors at the center have a minimum goal and a maximum goal in mind for 1974-75. The minimum is continuation of the Arts Center; the maximum is an increase in scope and depth of the cultural arts—to all students in the system, as a permanent part of the curriculum.

Information for this article supplied by Robert O. Klepfer, project director.

A Cultural Leap in Music



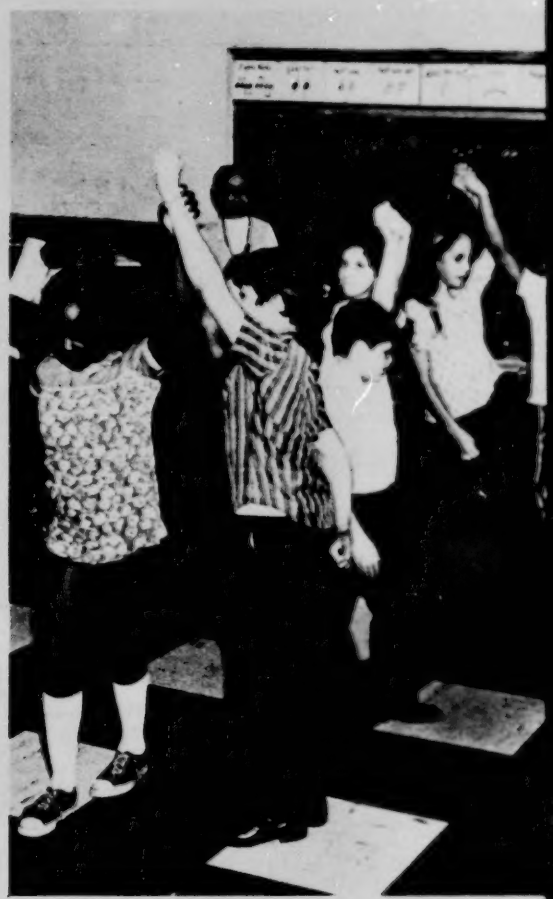
The sing-song repetition of textbook materials is the way students used to learn about music in the Thomas Jefferson School, Jeffersonville, Ind. No more. With the funding of a Title III project, called aptly enough "Cultural Leap in Music," the school's music program is being revitalized, to the delight of kindergarten through sixth-grade students.

The underlying concern of the project is that all students gain an appreciation of music, which is being accomplished mainly through involvement in many musical activities. In fourth grade, for example, all students learn to read music and to play a soprano recorder. Third, fourth and fifth graders are given the option of joining the school's string program. Classes participate in a variety of activities, with concentration on rhythm, singing, dramatics, musical games, listening and playing instruments.

Each class has a "listening" session with an aide three times a week, and out-of-classroom activities are used to reinforce listening and learning skills. To demonstrate: Students reacted enthusiastically to the sight and sound of a pipe organ and to a performance of the Louisville Philharmonic Orchestra because they were acquainted with the instruments and the selections before the performances.

After only a year's operation, the project can demonstrate that it is making a difference in the lives of children and is accomplishing some of its initial objectives. Project Director Allen L. McManis cites three significant results:

- Eighty percent of the fourth graders learned to sight read simple tunes on the melody instruments (recorders).
- Three times as many students were interested in and capable of joining the band program.
- The revitalization of the school's music program has stimulated community interest in music.



Information for this article supplied by Allen L. McMann, director of the project, and Bonnie Breidenbach, instructor at Thomas Jefferson School.

A first attempt at sculpture by a New Focus participant.

Me a Thief

I wish to own only the warmth
of your skin
The sound your thoughts make
reverberating off the coldness
of my loss
to love you purely
as I love the trees
The quiet sheens and
Colors
of my house
My heart is full
of charity
of fairplay
although on
occasions
It has been acknowledged
I am a thief

—Chauncey H.

The above poem puts a unique Title III project in a perspective far different than that offered by most others. As explained by Chauncey H. in the last line of his poem, the benefactors of the "New Focus: Arts and Corrections" project are different. They don't attend a regular school or go home after classes. Instead, they are residents of three institutions in Minnesota: the Minnesota Home School at Sauk Centre, the State Training School at Red Wing, and the Reception and Diagnostic Center at Lino Lakes. Moreover, the youngsters, ranging in age from 12 to 18, are sometimes labeled "thief," "delinquent," or "misfit" by the outside world.

Unlike other Title III arts projects that aim at enriching students' lives by introducing them to the arts, the two-year-old New Focus project sees its purpose as the rehabilitation of youngsters. For many of those who volunteer to take part in the project, "It's the last stop," according to Project Director Merle Segal. She explains that although the institutions use therapeutic methods, "these kids have been through all kinds of alternatives." The idea in New Focus, she says, is to have the students "create and complete a project to raise their self-image. We're trying to show them that it can be just as exciting to create something as it is to rip something off."

About 500 students have already attended the daily workshops, which number about 30 and vary in size from 4 to 15 students. Classes are conducted on the grounds of the institutions, lasting from 45 minutes to 3 hours. According to a late 1973 report, ceramics, photography, creative drama and crafts were drawing the largest number of students, followed by guitar, drums, and folk-rock-blues.

Offering a 'Last Alternative'

New Focus was initiated in September 1972 in answer to a need cited by a joint study of the St. Paul Council of Arts and Sciences and the educational staff of the Minnesota Department of Corrections. While acknowledging that the students in the institutions generally lacked basic academic skills in reading and math, the study group was equally concerned with the lack of opportunity for creative experiences and with the low self-concepts of the students.

The study recommended the arts as a possible way to break through the "barriers of defense and the walls of resistance erected by incarcerated youth." Custody and security problems and the integration of artists and open workshops into the institutional setting were tough problems faced by the project during its first year. Now, Mrs. Segal says, things are much smoother.

The situation has improved so much that student works are being shown at exhibits outside the institutions and the students often attend, accompanied by counselors, teachers and, in some instances, their parents. Small groups of students have gone into the community to attend workshops, concerts, theatre performances and exhibits—a practice which is lifting what had been referred to as "the cloud of community noninvolvement with the corrections community and the problems of incarcerated people."

A student learns to throw on the wheel.

Photo reproduced with permission of *The St. Paul Dispatch* **and** *Pioneer Press.*

How To Reach the 'Noncommunicative'

There are no textbooks or exacting methods of instruction used in New Focus. The teacher serves as the bridge between the often noncommunicative world of the youngster and society at large. The success of the 15 local artists who are employed as part-time instructors at the three institutions hinges on something above and beyond their artistic know-how. It's more a sensing of the students' needs and frustrations and the ability to develop rapport with the often withdrawn or aggressive youngsters. One painting instructor, Al Cotton, explained to a *Minneapolis Tribune* reporter what it takes to work with a group of the students: "You try to land on their level. You try to help them. But you don't try to pressure them. Whatever interest they do have you can destroy if you push."

Like Cotton, several of the other teachers have served time themselves and can draw on their experience to relate to the students. Two instructors, who conducted classes while they were inmates, have successfully reentered society, drawing on their artistic skills as a means of rehabilitation.

Instructors do not demand "professionalism" from their students. The most important part of the student's involvement, according to Mrs. Segal, is the satisfaction the student gets in the creative process, even if he doesn't finish a piece or make it perfect in every detail.

'Keeping a Cool Head'

Like students everywhere, the institutionalized youngsters have their good and bad days. For some, the workshops and other offerings of the project are simply a means of filling the day or of receiving credit. Others are proud of their poems and art objects and their theatre performances. Nevertheless, the instructors realize most of the students experience a great deal more frustration than those in more normal circumstances. The instructors adjust their philosophy accordingly.

One instructor, Tony Mayo, reminds himself to keep "a cool head" when student tempers flare. Mayo, who has served time himself but who avoids asking students what they're in for, says students can work out their frustrations when they do things with their hands. In his pottery class, Mayo explains the history and techniques of the Mixtec pottery and then takes students to a river bank where they dig their own clay and follow the ancient methods for firing used by the Mixtec Indians.

Another instructor, Mary Gwen Owen-Swanson, worked with 25 students on the Training School's first theatre group production. Mrs. Owen-Swanson admits that she took on the project "against her better judgment." During the 12 weeks of rehearsal, the students had their "ups and downs" and Mrs. Owen-Swanson, a retired drama director, ran into some unusual problems. Six of the students were paroled before the performance was ready, which called for some reshuffling of parts. By the Wednesday afternoon of the performance, Mrs. Owen-Swanson had become an avid supporter of the New Focus program and what it's doing for the students involved.

So far, the project has only the reactions of students, counselors and instructors to judge its success. Mrs. Segal reports that the institutions are "recognizing the value of these opportunities and are becoming increasingly supportive and cooperative." The workshops are now accepted as a part of the youths' educational program and are no longer held out as a carrot for students who are well behaved. Whether the project will be able to increase the students' level of success and accomplishment to a point where art is seen by the students as an alternative to crime is not yet known. Only years of following up with the students once they return to society will determine if art can be used as a rehabilitating force.

Information for this article supplied by Merle Segal, project director.

Bringing Together Gifted Students And Art

Educators do not yet know what to do for or with highly gifted or creative students. Confusion still exists, for instance, even in the proper way of identifying creativity, not to mention the multiple problems of trying to educate those who are highly creative. Many school districts rightfully say they do not have the time nor the staff to single out such students for special treatment. Others are increasingly concerned with the dropout rate of gifted students, sometimes due to sheer boredom.

One school district in Washington State decided to find out if the needs of its creative students could be served in an innovative arts program added to the regular curriculum. As is frequently the case when interesting, but costly, innovations are presented to a school board, funding was the bugaboo. This is where Title III entered the picture.

With an initial grant of $65,000 in FY 1971, the Studio Study Center was started in the abandoned top floor of a former junior high school building. Although the going was somewhat rough the first year, the future seems to be promising. Some of the initial objectives have been modified or abandoned, but the district intends to continue a Studio Study Center program as an alternative when it starts picking up the tab in the 1974-75 school year. In addition, it plans to place new emphasis on art as a part of the curriculum for all students.

Identifying "Highly Creative" Students

The Studio Arts Center has operated under the basic assumption that highly creative students are "special," and that work in and knowledge of the arts are means of channeling some of their specialness in the right direction.

Although the Center's staff members are convinced that all students are creative in their own right, they believe that the conventional school program is particularly inadequate to stimulate the abilities of those students with a high degree of creativity.

The "highly creative" students, as defined and served by the project, are those who exhibit above-average ability to be original and innovative in their ideas, with above-average flexibility and an abundance of ideas, which the project refers to as being "fluent."

Further limiting the scope of the project is a size restriction of 224 students per year, 112 from the elementary level (grade 4 and up) and 112 from the secondary level. Students below the fourth-grade level are ineligible, due to the lack of identification techniques and transportation problems.

The Center has used four means of identifying students who are eligible for enrollment. One of the principal means is an application form which the student fills out. The forms are distributed to all public and parochial schools in Yakima, which has a student population of approximately 20,000.

Many students apply on their own; others are identified by their teachers. Through these two methods, 800 to 900 applications are received each year. Self-identification is often quite accurate, according to Project Director Richard (Bud) Williams. He says students who have the ability to do something well have either been told so or have discovered the talent for themselves. Williams admits, however, that many students apply for the Center simply because "it sounds like fun."

Recommendations by teachers—the second means of identification—are not always accurate, according to the

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Information for this article supplied by Richard S. Williams, project director, and Beverly Vifian, teacher coordinator.

director. Some teachers mistakenly recommend students on the basis of nonconformity, he says. "It does not follow that students with behavior problems are necessarily creative." Likewise, he notes, students who "paint pretty pictures" or "play the piano well" may have no ability to innovate or take risks.

Teachers have also been advised that high IQ scores are not always indicative of high creativity, although students must have the ability to keep up with their other school subjects to remain at the Center. The project's experience has been that students who fall behind in their subjects are pressured by their regular teachers and by their parents to drop out of the Center.

Project staff have developed a set of criteria to help teachers in the identification process, which Williams considers a good inservice activity. "For the first time, many teachers are seriously considering the individual talents and creative abilities of students," the project director notes.

Following application, each student must complete the Torrance Figural Test on Creative Thinking (a drawing and writing activity) and the Coopersmith Self-Esteem Inventory. The Torrance Test is the more reliable of the two for measuring creativity, in the opinion of the project staff. It tests fluency, flexibility, originality and elaboration—all characteristics of creativity. The Coopersmith Inventory accurately measures self-esteem, Williams says, but he notes that "many very creative students did not necessarily reveal a high self-esteem according to this test."

Following the tests, students are chosen for enrollment in the Studio Center. Those who are not selected are ranked on an alternate list for assignment to the Center to replace those who drop out during the year. There's no such thing as permanent tenure, however. Students are retested each year and may be bumped from the Center or from the alternate list if a more creative student is identified in the screening process.

Facilities and Staff

As a place apart from the students' regular school, the Center is attractive and appealing. Every effort has been made to convert the former classrooms to an environment suitable for pursuit of the arts. One oversize room is equipped with large mirrors, ballet bars, a piano and a movie screen; another is divided by screen walls into studios for photography, painting and creative writing. A ceramic kiln, potter wheels, jewelry and scupture tools have been added to a former classroom, and another is equipped for classes in crafts, printmaking and textiles. Paneling, flood lights and used display cases converted the hall into an art gallery.

The walls are decorated with student murals and the only requirement for a "hanging" is that the picture be matted or framed. The project maintains that "good or bad art is what the students think it is." The same principle applies to participation in musical or dramatic productions: "If the student has the courage, he joins the show."

The coordinating teacher is the only person employed full time by the project. The director and the secretary both work on a part time basis. The director and the coordinating teacher—each with professional preparation in more than one art—are joined by other artists hired from the community to serve as instructors and resource consultants.

How the Center Operates

Each elementary and secondary student attends the Center for one full day each week. Secondary students may receive graduation credit upon satisfactory completion of the Center's program.

The fairly loose schedule originally used in the program has evolved into a semi-structured operation. During the first year, resource artists presented demonstrations and students worked on projects of their own choice for the remainder of the day. This idea did not work well in practice. Students needed more individual help than the system provided. Many projects were left unfinished, materials were wasted and the students were frustrated.

Under the revised schedule, up to 10 minicourses are offered each six week period and students may participate in a maximum of four. Students may elect to reserve one or two hours daily for individual study. Students are asked to suggest topics for minicourse offerings, but the staff makes the final choice in order to offer a balance among the seven arts: painting, sculpture, prose and poetry, architecture, drama, music and dance.

Following this scheme, the minicourses include such topics as creative movement, italic writing, woodcarving, thrown pottery, macrame, mask making, photography, batiks, jewelry casting, dramatic improvisation and guitar. Williams says it has been particularly difficult to offer a representative number of minicourses in music, mainly due to the scarcity of qualified resource persons in the com-

munity. The attempt to give students wide exposure to many different art forms goes along with the project's philosophy that most of the students are too young for specialization.

Lessons Learned; Advances Made

The main objective of the project – to increase expressive skills – has been the hardest to evaluate, according to the director. He says the students' products and performances must be subjectively judged due to the impracticality of any other method. Otherwise, what the students produce in the way of graphic arts or visual arts must be stored for a long period of time. Even then, Williams notes, a student might create an excellent sculpture followed by a dry spell in which he produces only mediocre works. With regard to music, drama and dance productions, staff members maintain that it is economically impractical to record or film such performances in order to make comparisons. Evaluators tend to look for hard data rather than subjective judgments, which points up one of the difficulties encountered at evaluation time.

The high dropout rate among students in grades 9-12 (up to 50 percent) has been a major source of difficulty for the Center. A few of the students who dropped out complained of structural changes and policy changes in the Center. In most dropout cases, however, "the student complained of teachers marking absence on the days of attendance at the Studio Study Center; teachers were complaining about excessive absence from class; teachers were penalizing students with grade cuts . . . or were critical of the project," says Williams.

Some students also quit the Center due to parental pressure, "originating from concerns over excessive absences on report cards and teacher criticisms." The most common criticisms from teachers were the following: "They just fool around down there"; "They waste a lot of material"; "They are just duplicating what is already offered in art and music classes."

The same problems have not occurred nearly as frequently with elementary school students, and their teachers are more supportive of the project, according to the director.

Staff members at the Center have definitely taken the side of the senior high students, in deference to the students' teachers, and say they feel that "complaints about absence one day a week from senior high school classes is too much to ask the students to cope with." Consequently, under the plans to continue the Center when the district assumes the funding, only students in grades 4-8 will be allowed to enroll in the Center.

In a more positive vein, the project reports good results from its attempts to increase the students' knowledge of all the arts. Staff members are joined by students in presenting 15-minute daily programs on famous artists, composers, writers and actors. A "Seven Arts" questionnaire developed

by the project tests students at the beginning and the end of the school year. A side benefit can be seen in the increased interest by the students in more art forms.

The Center no longer encourages "student helping relationships," which was one of its original objectives. It found that most of the high school students—who were to serve as the teacher/helpers for younger students—were more interested in producing their own art.

Although an open door is maintained, the project reports varying degrees of success in attracting visitors. Its efforts have been most successful with parents, art patrons and "teachers already oriented to creativity and the arts," and least successful with most of the district's classroom teachers. Therefore, the Center's staff started to take its activities to the schools in an attempt to build teacher support for the project. The effort seems to be paying off. Students and teachers have responded enthusiastically to an experimental program of the 50-minute micro-courses which were offered at different schools by a group from the Center. Furthermore, the district is planning to incorporate this innovation, which will be known as "Company Seven," into its regular arts program.

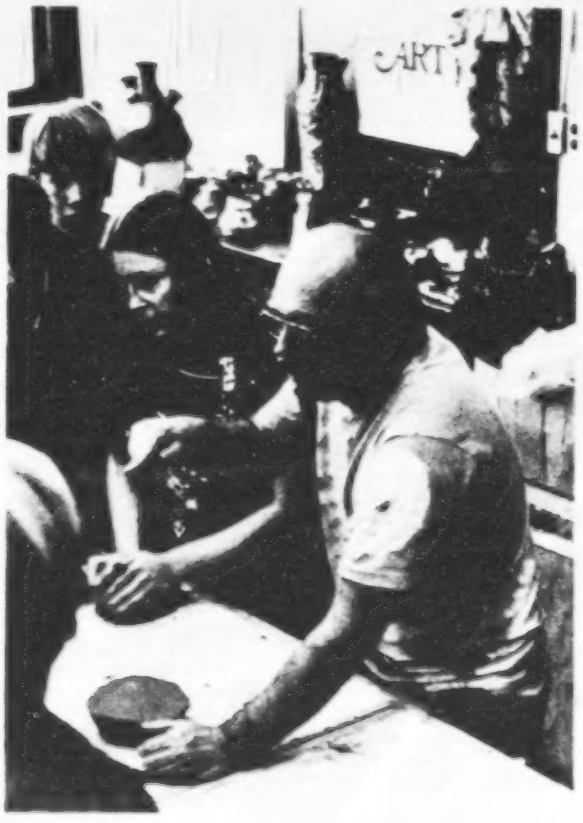
The most effective means of dissemination for the project has been a weekly TV program called "The Purple Cows." Produced in cooperation with Station KYVE, Channel 47, the show features demonstrations by the resource artists and the students. "Close-Up," an annual catalogue featuring the students' creative writings is another method used at the Center to let parents, teachers, students and other schools know what the students are accomplishing.

Looking Ahead

Williams feels the Center has favorably influenced school district officials to put more emphasis on the arts for all Yakima students. As part of the move to allow only fourth through eighth graders to attend the Center, starting in September 1974, the district will conduct an annual screening program for all students in grades two and five. The intent is to spot the creatively talented students at an earlier age.

In addition, the district has had some first-hand experience in initiating minicourses and micro-courses, in developing "Company Seven," "The Purple Cows," the "Seven Arts Questionnaire" and "Close-Up." The resource artists, drawn from the community, will begin to take art to more children in the district's regular classrooms.

The project director concludes by stating that the project is glad to share its experiences—both good and bad—with any interested parties. In his view, what matters in the long run is the prospect for the future of the arts in Yakima, which he pegs as "very good."



MOPPET

Creating an Environment for Children

The word MOPPET conjures up images of childhood and freedom and a certain "fun" quality. As the acronym for a Title III project in Woodbridge, N.J., MOPPET has tried to uphold the dual image of fun and freedom while it tackles one of the most "in" concepts in education – humaneness.

The acronym actually stands for "Media-Oriented Program Promoting Exploration in Teaching" and, as such, it sounds like a new method of teacher training. Actually, it's more than that. It deals with making the school more interesting and open to student creativity, which means that teachers must be more receptive to a student-centered curriculum.

Starting out on its own by developing lessons and working with six kindergarten classes in one elementary school, MOPPET received its first Title III grant of $80,000 in 1970. Lessons were developed for grades K-3 and the activities were expanded to 26 classes in four schools. By 1972, all 23 elementary schools, with a student population of 10,000 and a teaching staff of 400, were working to incorporate creative drama, art, music, poetry, movement and film making into the curriculum at least once a week.

Project Director Alfred D. Kohler points out what happens when teachers take wholeheartedly to the MOPPET approach: "They change their teaching style to include MOPPET techniques in all their subject areas." For the majority of teachers, Kohler admits, the change is gradual. "Most teachers enter the activities much as the typical bather enters cold water – by degrees." Part of the reason is fear of failure by many teachers who do not consider themselves artists. Realizing this, MOPPET activities were designed by artist/teachers for use by the average classroom teacher with little or no art training. Two years were spent in testing, evaluating and refining lessons that could be guaranteed virtually failure-proof.

What MOPPET Means to Teachers

The MOPPET staff suggests that lessons be taught exactly as written until the teacher gets the hang of it. Then, they are encouraged to move beyond the prescribed lessons and to develop their own ideas. Any curriculum is appropriate, since the lessons are not geared to a particular curriculum.

Each lesson begins with the setting of a mood, which the project calls "creating an environment." To do this, the teacher coordinates the juxtaposition of movies, slides, overhead transparencies, music, poetry reading, story telling or the movement of children around the room. Students are encouraged to react to what they are seeing, hearing or doing, both with the teacher and with one another.

In the next phase of a lesson, children carry out a task individually or in groups. The variety of things they may do is wide open. With regard to poetry, for instance, some may read it, some may write it, and some may illustrate it.

How lines can be used to portray character.

What does frothy sea foam look like?

Another lesson may involve a group of children in making up their own story and presenting it on a storyboard for an 8mm animated film.

For the school superintendent who is apt to be scared off from using the MOPPET ideas due to what looks like an overemphasis on media, project staff are quick to mention that this should not be a major concern. When originally conceived and used, the lessons were done with the equipment and materials that already existed in the Woodbridge school. The extras in the way of audiovisual equipment, films, additional artist/teachers and a MOPPET room—enhance the total program, but the message takes precedence over the medium.

A Look into the Demonstration School

At the end of regular Title III-funding for MOPPET, New Jersey state Title III officials decided to continue the project as a demonstration site to give interested educators an opportunity for an on-site look. Meanwhile, the local system provided $70,000 to keep the program in operation in other Woodbridge schools.

MOPPET emphasizes that lessons are designed to be taught in standard classrooms, but many are most effective when they are taught in a room which allows the children space to move, to interact with one another and to change positions or places.

The extra-large MOPPET room in the demonstration site meets such demands. It features a curved screen at one end which allows the children to view a 180° environment. No furniture is required since the children sit on the carpeted floor. Projectors and phonographs are mounted on the wall where possible and others are placed on movable carts.

In art lessons the children become aware of line and form. They enter into an environment via images projected on the wall and interact with one another by describing how the straight, curved and angular lines appeal to them. Next, they use cardboard tools to create their own line designs on acetate plates, and press a sheet of absorbent paper on the plate to lift off their designs.

In Creative Drama, individual students are engaged in "as if" or imaginary situations. The children spontaneously create dramatizations of scenes from life by using pantomime and dialogue. To illustrate: the teacher might present the students with the following situation, "You are out for a walk. Imagine being caught in a thunderstorm. What would you do? Where would you go? What might happen to you?" Only the imagination of the child determines how he will respond to the situation—perhaps by cowering and holding his ears, running for cover, or enjoying the natural phenomenon.

In another instance, the teacher may set up a problem that calls for a group solution. The students are encouraged to talk over the ramifications, to come to a common solution and to present their combined view as a sketch or pantomime to the rest of the class.

In art and poetry activities, the children give free rein to their feelings as they create art forms unrestrained by rules and set style. In poetry lessons, MOPPET stresses its meaning as a "language of feelings." Teachers must learn to be accepting of the children's honest feelings and to favor natural expression over rhyming and other sophisticated or artificial devices.

MOPPET accepts dance and movement as expressions of life that belong in the school setting. So the sight of a group

That's beautiful!

of children lithely imitating a kite in the breeze or a wave dashing against the shore is not unusual. Underlying this portion of the arts curriculum is the concept that "the body expresses emotion through posture, vocal, hand and mouth sounds." In music, the children are taught that any internal or external sound can be transformed into music provided the sound is tempered by judgment. While maintaining that taste can be taught and acquired, here as elsewhere, the project encourages the children's free expression and natural exuberance.

How Exportable Is MOPPET?

Already identified as an exemplary Title III project in 1973, MOPPET seems to be guaranteed the continued interest of other school districts intent on finding means of appealing to youngsters and of using nontraditional approaches to curriculum and teacher change.

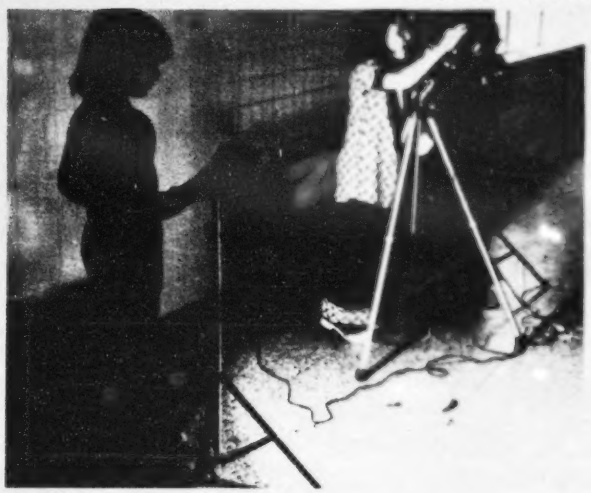
Project staff say the approach can be started in a single classroom or a single school. Teacher training is necessary; hardware is not. However, if a fully developed program is desired, most school systems will need to make initial investments in audiovisual equipment. The minimum cost for a 500-student, K-6 elementary school during its first year of operation is estimated to be approximately $14 per student, with subsequent annual costs of $8 per student.

Two manuals are available from the project. The K-6 Teachers Manual contains lessons in creative drama, art, poetry, movement, music, film making and general curriculum correlation. A replication manual, *MOPPET—How To Do It*, illustrates the use of facilities, equipment and materials and explains costs, inservice needs and administration.

Any school system interested in adopting the project will probably need to make sure its teachers can accept MOPPET's philosophy that students grow most when they grow through their own experiences.

Information for this article supplied by Alfred D. Kohler, director of the project.

Everything is in focus.



"I'm going to be the one who is late."

Think of how many ways people get the feeling of being trapped.

Photography: A Practical Art

Photography is a language of its own. It communicates to those who see it and in a very vivid way; in this, it is much like the other arts. Because of its ability to record reality it is more convincing than a painting made by an artist, the spoken or written word. "Seeing is believing" is an old saying, and when applied to photography it seems to be especially true.

—Aesthetics in Photography

If a student lacks the hand dexterity that is needed in painting and drawing, but a school still wants to offer a means of practical creative expression, what are the options?

Harbor Creek (Pa.) School District, in approaching that question, drew on its experience with an earlier course offering—photography—and added an element to tie it to the fine arts. The approach, down-to-earth and useful as it tries to be for students, shows a way to mix in enough aesthetics that students are enabled to go beyond the basics of speed settings, proper focusing and darkroom techniques and into the realm of composition and artistic elements.

The advantages of offering a photography course are well known in Harbor Creek. The district had successfully offered a course to advanced art students for 11 years prior to its application for the Title III project, which bears the name "Photography in Aesthetic-General Education." The project compliments the district's new facilities—a $5 million renovation that allowed for inclusion of a fine arts classroom, a controlled lighting room, a darkroom, and a print shop. Formerly, the photography course operated out of a converted science laboratory closet that served as a darkroom.

The enlarged facilities and extra materials and equipment purchased through the project allowed the school to open the course to more students, with the consequence that 85 students in grades 9-12 are taking daily photography classes in four groups.

Students are introduced to aesthetics mainly through a student guide, "Aesthetics in Photography," written by William C. Frazier, the district's fine arts teacher who organized the project. By drawing on his own ideas, adapting materials from Eastman Kodak, and using a variety of reference books and resource persons, Frazier put together a guide that deals with composition and artistic elements from beginning to advanced levels.

Information for this article supplied by Emmett L. McIntosh, Federal Program Coordinator.

Aesthetics have been extended downward to fourth-grade boys and girls through the use of photography kits, "Examining Point of View," a product put out by CEMREL. By mutual agreement between the classroom teachers and the elementary arts teachers, the fourth grade was selected because 10-year-old boys and girls are capable of reading the manual and are easily motivated to try a new media in the art curriculum, according to Emmett L. McIntosh, federal program coordinator for the school district. In addition to the expected result of increasing the youngsters' interest in taking pictures, McIntosh says the stress on artistic composition is making the students aware in their formative years of the aesthetics of photography.

Practical Use of Arts

The project seems to receive a lot of inspiration for the practical approach it follows from the success of several students who made a career of photography after getting the basics down while at Harbor Creek High School. No wonder then that student photographers are given shooting assignments around the school and for specific courses.

Based on student contracts devised by the project, the young photographers produce visuals at the request of classroom teachers. The subject teacher and the art teacher finalize the contracts, which allow the students to complete assignments using cameras and film supplied by the art department. Upon completion of an assignment, the subject teacher grades the visuals for content and the artistic quality is graded by Frazier.

Fourth graders use framing devices.

A student's photograph of Skylab I astronaut, Captain Paul J. Weitz.

McIntosh reports that students completed an excellent series of colored slides for a science project. Some of the slides are in microphotography and clearly show pollen, seeds on grass stalks and furry-textured flowers. Students filmed typical intersections, signs and signals and road hazards for the driver's education program. Film loops on grape trimming methods and plant propagation have been done for agriculture production, and a set of black and white slides depict life in Civil War times for history classes. Students also completed a 30-minute color movie showing the renovation and construction of the high school addition, for use as a public relations document.

The highlight of student photography came with the visit of Skylab I astronaut, Captain Paul J. Weitz, to Harbor Creek, his home town. Students served as press photographers and supplied black and white prints, color motion pictures and slides of the homecoming festivities.

In Advertising Layout, another practical art initiated with project funding, students are taught to construct "artistically sound layouts," as they study display advertising. The students take great interest in creating their own ads, and going beyond their classroom experience in looking for jobs in the field after completing school.

The biggest problem that seems to be facing the district regarding the project is how to expand the programs beyond their present student capacity. In adding a final note, McIntosh says the hands-on experience gained by students in the course is a way for them to "produce artistically sound visuals for future careers or for their leisure time activities."

ESEA Title III Projects in The Arts

ALABAMA

CASCADE (Cultural Arts Show Case Accenting Developmental Effect), Mr. John B. Bush, 1901 Arlington Ave., Bessemer, Alabama 35020

MADD Performance (Music, Art, Drama and Dance Performance), Mr. Bob J. Goss, Barbour County Board of Education, P.O. Box 186, Clayton, Alabama 36016

Experiences in Aesthetic Education, Mrs. Peggy Patterson, 2235 Lime Rock Road, Vestavia Hills, Alabama 35216

ARIZONA

Flowing Wells Music Laboratory II, Ladd Bausch, 1444 W. Prince, Tuscon, Arizona 85705

COLORADO

Colorado Caravan, Dr. Albert Nadeau, Dept. of Theatre and Dance, University of Colorado, Boulder, Colorado 80302

CONNECTICUT

Creativity in the Classroom, Mr. Victor Miller, American Shakespeare Theatre, Stratford, Connecticut

Careers in the Arts, Dr. Ira Singer, Board of Education, West Hartford, Connecticut

Multi-Media Music, Mr. Kenneth Ferris, Eastern High School, 632 King St., Bristol, Connecticut

Project PEP, Dr. Lloyd Schmidt, State Department of Education, Hartford, Connecticut

ORFF, Mr. Jesse Goldbaum, Director of Special Education, Board of Education, East Hartford, Connecticut

Movement Education for Handicapped Children, Miss Alice Martin, Capital Region Education Council, 443 Windsor Ave., Windsor, Connecticut 06095

Education Center for the Arts, Mr. Dewitt Zuse, ACES, Village Street School, North Haven, Connecticut

DISTRICT OF COLUMBIA

The World Is Your Museum, Ms. Georgia M. Jessup, Educational Media Center, 1709 3rd St., N.E., Washington, D.C. 20002

Humanistic Studies: Academic and Cultural Enrichment, Mrs. Jessie M. Wright, Woodson Senior High School, 55th and Eads Sts., N.E., Washington, D.C. 20019

FLORIDA

Stephen Foster Humanities Center, Mr. William F. Gardner, P.O. Drawer H, White Springs, Florida 32096

Drug Education Through the Humanities, Mr. David Rothel, SCS/TV, Brookside Junior High School, 3636 S. Shade Ave., Sarasota, Florida 33579

GEORGIA

Learning Music as a Language, Mr. George Carradino, 1532 5th Ave., Columbus, Georgia 31901

LISPRO: A Music Education Listening Program, Miss Joann Wilson, Clinch County Board of Education, Homerville, Georgia 31634

INDIANA

Cultural Leap in Music, Mr. Allen L. McManis, Thomas Jefferson School, Hamburg Pike, Route 2, P.O. Box 984, Jeffersonville, Indiana 47130

IOWA

Media Now, Mr. Ron Curtis, Southwest Iowa Learning Resources Center, 401 Reed St., Red Oak, Iowa 51566

The Upper Mississippi Valley Interdisciplinary Educational and Cultural Field Experience, Mr. Dwight Zimmerman, Jackson County Board of Education, 600 Washington, Maquoketa, Iowa 52060

MAINE

Traveling from Sound to Sound, Mr. Virgilio Mori, SAD #37, Superintendent of Schools, Post Office Building, Harrington, Maine 04643

MASSACHUSETTS

Integrated Arts Curriculum, Ms. Carol Hill, 34 School St., Williamston, Massachusetts 01267

Project Survival: An Experience with the New Humanities, Mr. Richard Todd, Locke Middle School, Allen Road, Billerica, Massachusetts 01821

Project AFIRE: Arts for Intergroup Relations in Education, Mr. Jon Kaiser, Lincoln Filene Center, Tufts University, Medford, Massachusetts 02155

MICHIGAN

Child Development Through the Arts, Mr. Paul Kimball, Copper County Intermediate School District, 302 Front St., Hancock, Michigan 49930

MINNESOTA

Compensatory Primary Art Education, Mr. Lowell Sanvik, Long Prairie Public Schools, 205 2nd St., S., Long Prairie, Minnesota 56347

Expressive Arts Through Perceptual-Motor Development, Ms. Carolyn Qualle Papke, Special School District #1, 807 N.E. Broadway, Minneapolis, Minnesota 55416

Making Music Meaningful, Mr. Leo T. Burley, Grand Rapids Middle Schools, 820 Pokegama Ave., N., Grand Rapids, Minnesota 55744

Music Mini-lessons in World Culture, Ms. Hope B. Townsend, Roseville Area Schools, District 623, Brimhall School, 1744 W. County Road B, Roseville, Minnesota 55113

New Focus: Arts and Corrections, Mrs. Merle Segal, Dept. of Corrections, Suite 430, Metro Square Building, 7th and Robert Sts., St. Paul, Minnesota 55101

MISSOURI

High School of the Arts, Mr. Tom Lawless, University City High School, 7401 Balson, University City, Missouri 63130

NEBRASKA

Art Curriculum, Ms. Karen Kohtz, Educational Service Unit #9, 1117 South St., Hastings, Nebraska 68901

Self Image, Ms. Carol Anderson, Omaha Public Schools, 3902 Davenport St., Omaha, Nebraska 68131

NEW JERSEY

Project MOPPET: A K-6 Humanities Program, Mr. Alfred D. Kohler, Indiana Ave. School #18, Islin, New Jersey 08830

NEW YORK

Project SEARCH–Fonda Fultonville, Ms. Adrienne Vogrin, Fonda-Fultonville Central School, Fonda, New York 12068

Project SEARCH–New Hartford, Mr. Robert N. Hughes, Oxford Road, New Hartford, New York 13413

Project SEARCH–Utica, Dr. Angela M. Elefante, 310 Bleecker St., Utica, New York 13501

Project SEARCH–Greece, Mr. Harold Bowman, 1790 Latta Road, P.O. Box 7197, N. Greece, New York 14515

Project SEARCH–Millbrook, Mr. Henry Sautter, Millbrook Central Schools, Millbrook, New York 12545

Project SEARCH–Fredonia, Mr. Carl O. Olson, Fredonia Public Schools, East Main St., Fredonia, New York 14063

NORTH CAROLINA

Value Development Through Creative Activities, Mr. Robert O. Klepfer, Mooresville City Schools, P.O. Box 119, Mooresville, North Carolina 28115

Two Arts Cultures Three (TACT), Mr. Bernard Hirsch, P.O. Box 277, Sylva, North Carolina 28779

Community Resources Utilization, Mrs. Oreida W. Drum, County Center, Wentworth, North Carolina 27375

OHIO

Aesthetic Awareness Developed Through Art Education Using Prescribed Technology (ADAPT), Mr. Ted A. Cherry, Reynoldsburg Local Schools, 1220 Epworth Ave., Reynoldsburg, Ohio 43068

OKLAHOMA

MARC IV (Humanities), Mrs. Elmo Pipps, 1001 North Kennedy Street (Shawnee High School), Shawnee, Oklahoma 74801

PENNSYLVANIA

Idea, Process and Skills Shop, Mr. Joseph R. Karpinski; Dr. June E. Baskin, 605 W. 4th St., Williamsport, Pennsylvania 17701

Playwright-in-Residence–An Experiment in Creativity, Mr. Walter Boettcher; Dr. B. G. Lauda, Peters Township School District, 616 E. McMurray Road, McMurray, Pennsylvania 15317

Interdisciplinary Approach to Visual Communications, Mr. Stephen Verba, Brentwood Borough School District, 3601 Brownsville Road, Pittsburgh, Pennsylvania 15227

Project Unity Through Music, Mr. Charles F. Jacobson, Dorsett Drive, Mansfield, Pennsylvania 16933

Pennsylvania Aesthetic Education Program, Mr. Bill Thompson, Bethlehem Area School District, 2307 Rodgers St., Bethlehem, Pennsylvania 18017

Multiple Image and Sound Motivational Environments, Mr. Charles Battaglini, University School, Davis Building, Indiana University of Pennsylvania, Indiana, Pennsylvania 15701

Photography in Aesthetic-General Education, Mr. Emmett L. McIntosh, Harbor Creek School District, 6375 Buffalo Road, Harbor Creek, Pennsylvania 16421

SOUTH CAROLINA

Exemplary String Program in Elementary Music, Dr. Alex H. Raley, 1616 Richland St., Columbia, South Carolina 29201

SOUTH DAKOTA

Aberdeen Visual Arts Project, Mr. John C. May, District #32, Aberdeen Public Schools, Aberdeen, South Dakota 57401

TENNESSEE

Implementing Elementary Music Improvement, Dr. T. Earl Hinton, Maury County Schools, Columbia, Tennessee 38401

UTAH

A Three Dimensional Need-Based Program of Compensatory Education for Students Residing in a Culturally Starved Region of Utah, Cooperative Service Agency, Mr. Ray S. Whittaker, P.O. Box 607, Richfield, Utah 84723

VERMONT

Theater Arts Elective, Mrs. Marion Beardsley, Springfield High School, Springfield, Vermont 05156

VIRGINIA

Exploring Creative Frontiers, Ms. Shirley C. Heim, Route 4, Box 20-A, Stafford, Virginia 22554

WASHINGTON

Art Studio Study Center for Creatively Talented Students, Mr. Richard S. Williams, 501 S. 7th St., Yakima, Washington 98901

WEST VIRGINIA

Theatre West Virginia, Mr. John Benjamin, P.O. Box 1205, Beckley, West Virginia 25801

WISCONSIN

Learning Unlimited For the Musically Talented, Mr. Stanley S. Angell, E. G. Kromrey Middle School, 7009 Donna Drive, Middleton, Wisconsin 53562

Drama As An Important Tool, Mr. Russ Widow, NEWIST, WPNE-TV, Green Bay, Wisconsin 54302

ITV Inservice To Assist Music Educators Facing Curtailed Schedules, Mr. Russell V. Widoe, 1927 Main St., Green Bay, Wisconsin 54301

WYOMING

Project MUSE (Making Use of Sight and Ear), Miss Frances Smith; Mary Jo Morandin, Laramie County School District No. 1, Cheyenne, Wyoming 82001

BUREAU OF INDIAN AFFAIRS

Choctaw Culture–Comprehensive Music Program, Ms. Minnie A. Hand, Choctaw Central High School, Route 7, Philadelphia, Mississippi 39350

PUERTO RICO

Laboratory for the Teaching of Guitars Through Multiple Audiovisual Means, Mrs. Brunilda Lugo de Cruz, Superintendent of Schools, Lajas, Puerto Rico

Laboratory of Artistic Creation and Cultural Development for Elementary School Students with Artistic Talent, Mr. Herminio Plannell, Acting Superintendent of Schools, San German, Puerto Rico

Toward Better School Education: Art Educational Center for the Students and the Community, Mr. Jesus Vega Martinez, Superintendent of Schools, Humacao, Puerto Rico

Magic Keys Toward Search for Musical Talents in the Elementary School, Mrs. Edna F. Negron, Superintendent of Schools, Hormigueros, Puerto Rico

Audiovisual Instruction for Band Instruments, Mrs. Brunilda Lugo de Cruz, Superintendent of Schools, Lajas, Puerto Rico

Arena Theater for the Isolated and Rural Zones of Lajas School District, Mrs. Brunilda Lugo de Cruz, Superintendent of Schools, Lajas, Puerto Rico

Operational Learning Workshop in Artistic Ceramics, Mrs. Brunilda Lugo de Cruz, Superintendent of Schools, Lajas, Puerto Rico